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ABSTRACT

While the primary emphasis of the Motion Picture, Broadcasting and Recorded Sound Division (MBRS) of the Library of Congress (LC) has been on collecting theatrical features, other materials are also collected, including theatrical shorts, newsreels, instructional films, television news, entertainment programs, and documentaries. Access to MBRS materials is through: (1) the Film and Television Catalog; (2) the Newsreel Catalog; (3) the Directors File; (4) the German, Japanese, and Italian Collections Catalog; (5) the Silent Film Catalog; (6) the Dictionary Catalog; and (7) the LC automated online catalog system. The MBRS collections are described under the following headings: Copyright Collection, which includes the American Film Institute (AFI) Holdings; the Non-Copyright and Non-AFI Collection; and the Television Collections. Related LC collections are also described, including the Recorded Sound Collections; the Prints and Photographs Division; and the Archive of Folk Culture. The appendices contain Guides to Audiovisual Materials, Guidelines for Viewing Films and Videotapes, Guidelines for Listening to Recordings, and a Guide to Selecting Pictures. (DB)

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Film and Video Resources at the Library of Congress

Anita Taylor
A Paper Presented at the
Speech Communication Association
November 1990

In Washington, D.C., almost unparalleled resources are available to scholars in communication. Among these are the resources of the Library of Congress. For someone planning to use this gold mine, it is useful to understand the total archival organization of the Library, which is housed in three magnificent buildings next door to the U.S. Capitol. The Library's extensive collection of what has always been found in libraries--its books, newspapers, and manuscripts--are found in the familiar and beautiful Jefferson Building and the next door Adams Building. Permit me the hometown chauvinism of urging you, on your next trip to DC, to visit the Library of Congress, at least the Jefferson Building, whether or not you are interested in using the library. If you're a U.S. citizen, this is your library and seeing it will make you proud. If you're not a U.S. citizen but an admirer of Thomas Jefferson, you'll find it a better monument to Mr. Jefferson than the better known rotunda on the Tidal Basin. The Jefferson Building, completed in 1897, is one of D.C.'s most marvelous buildings, its walls and ceilings exhibiting a great array of murals and other ornamentation, and the building houses a large number of permanent and changing art exhibits.

Almost as soon as the Adams Building was opened in 1939, it became clear that the Library, by now taking seriously its charge to become the library to the nation, not just to Congress, would soon grow beyond its space. And, as the recognition grew that libraries needed to house

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materials beyond those which are printed, the need for the additional space to house nonprint materials was also recognized. The result, opened in April 1980, is claimed as the world's largest single library building. The modern but attractive Madison Building houses the film and video archives in which you are interested if you're here today, along with archives of broadcasting, dance, music, photography, prints, and theatre. These archives vary in strength, but much of value can be found among the over 70 million items.

Since the topic of this paper is film and video resources, I'll first give you an overview of what is to be found and how to go about it, then briefly turn to some other information that may be of use, such as information about using the recorded sound and music libraries, and brief references to other archives in Washington, D.C. that may be of value. I'll also try to provide information that will help you estimate costs if you don't live in the vicinity and want to prepare a grant proposal to support your research here in D.C.

As a starter, I must offer a disclaimer. Much of what follows did not result from original digging by me. It is gleaned for the most part from a resource that you may be familiar with. It is a book you will want to make sure your library purchases: Footage 89: North American Film and Video Sources. Depending on your own needs and resources, it is a book you might wish to purchase because considering what it includes its $89.00 price tag is quite reasonable.

Footage 89, by Richard Prelinger and Celeste Hoffnar and published by Prelinger Associates, Inc. in 1989, includes just what the title implies, a fairly detailed (in some cases, quite detailed) description of 1,635 public

and private collections of "moving images" in North America. It was compiled by inviting all types of institutions, organizations and corporations to supply a description of their holdings. The editors note that though not all reports were included, those selected were listed as provided. The editors also note some important omissions, in that three commercial stock footage libraries and two studios in Los Angeles did not respond to repeated requests for information and that "a number of" private or proprietary collections refused to provide information. But the book appears to include most major public or institutional libraries and is something most reference departments of universities, and of colleges who expect their faculty to continue actively doing research, should have. Footage 89 may be purchased from Prelinger Associates, Inc., 430 W. 14th St. Room 403, New York City 10014. You'll also be interested to know that an update is planned to be available sometime in 1991, and a completed revision available in print and in a CD Rom database will be done in 1992.

Relevant to this paper, the section in Footage 89 reporting materials in the Library of Congress (hereafter LC) was compiled in 1988 by Barbara Humphrys, a long time reference librarian in the Motion Picture, Broadcasting and Recorded Sound Division (hereafter MBRS) who now heads the Audiovisual Collections in the Archives Center of the Smithsonian Institution's National Museum of American History. Other than an occasional commentary, there is little I can add to her description. At this point also, I want to gratefully acknowledge the help given in preparing this paper given to me by Library of Congress staff, especially those at the MBRS. LC staff are unfailingly welcoming to patrons needing help, and MBRS Division Head, Patrick Sheehan generously spent time

reviewing a draft of this paper. Any errors that remain are mine, of course, but LC staff are primarily responsible for any benefit this paper may be to you.

Using the Film and Video Materials

Over the years, the primary emphasis of MBRS has been on collecting theatrical features, but the collection is not limited to such materials. It has, in varying sizes, collections of theatrical shorts; newsreels; educational films (defined broadly as virtually any nontheatrical, non-television industry production); television news, entertainment programs and documentaries. Dates of included items range from 1894 to current and the collection is largely U.S. in origin with some notable exceptions. Also, with some exceptions, the collection is of complete productions; outtakes or raw footage are generally not included.

When you find your way to Room 336 (no small trick unless you read direction signs very carefully) and enter the reading room of the MBRS Division, you will find a small reception area, with a rack containing a number of photocopied handouts, at the back of which is a sometimes unstaffed reference librarian's desk. (Budget limits the Division to too few reference librarians, and they spend much time with users.)

The handouts include one that expresses regret about understaffing that results in the absence of receptionist, asks you to sign in, and answers a number of common questions such as "May I look at a movie?" (Yes, by appointment if you are doing scholarly research); "May I borrow a film?" (No); and "What books does the Division have?" (a basic collection; most LC books about film and television are in the Main Reading Room, Jefferson Building; current periodicals are in the Newspaper and Current Periodical

Reading Room, Madison 133). One is then referred to a longer piece that is also the letter you're likely to receive if you write asking about using MBRS materials. This document includes important information, that rather than retyping, I have included as Appendix A to this paper. Among the most useful items in Appendix A are a number of printed catalogs of materials in the MBRS collection that you will probably want to be sure your university or college library adds to its reference collection. Using these books will save you much time once you arrive at the Library of Congress.

One of the reasons these publications are such timesavers relates to probably the most frustrating thing one learns about using the MBRS materials: to a large extent, they are accessed solely by title. Several sources to find titles are available, though none will include all titles available. Some of this information is included in the section about cataloging below. The primary point to be emphasized is that for a visit to the MBRS Division to be of value, you need to complete considerable groundwork in advance.

Catalog Systems for the MBRS Collection

The primary access to MBRS materials is through the Film and Television Catalog in the MBRS Reading Room, which includes most material available for viewing. Approximately 120,000 cards are arranged by title, and contain shelf location numbers, basic physical description and archival control information. Most cards also contain a variety of other filmographic data (dates, original copyright claimant, production credits, alternative and related titles). Cross references are made from other titles associated with the production, such as foreign releases, reissues,

or episode in a series.

No cards have been added to the catalog since 1986 when additions were made to the LC automated catalog system. It should be remembered, however, that many items of interest may not be available in either catalog. Separate catalogs, serving primarily though not exclusively as location aids, are also in the MBRS Reading Room. These include the 3,000 cards of the Paper Print Catalog which, arranged by title, also include information about original copyright claimant and data, physical description and location information. Other separate catalogs include the Newsreel Catalog, with titles arranged by company, then chronologically; the often useful Directors File listing directors whose feature films are available for viewing, arranged by director and list titles, distributing companies and release dates; the German, Japanese, and Italian Collections Catalogs listing by original titles the films seized by the U.S. at the end of World War II; the Silent Film Catalog with titles arranged by sub-categories--features, shorts, and non-fiction.

While most of the catalog entries include copyright information, they do not provide the official copyright data, nor do the cards usually provide information on quality or availability for duplication.

Outside the MBRS Reading Room is the Dictionary Catalog of safety films (primarily copyright deposits) in LC collections from approximately 1957-71. It also has a limited number of subject headings for non-fiction films. Altogether, the approximately 72,000 cards in the Dictionary Catalog cover about 18,000 titles. Staff members can assist you in using this catalog if you need it.

In recent years, much of the MBRS material has become available

through the LC automated catalog. Beginning in 1986, new items in the MBRS collections were entered into the automated system. At about the same time, the audiovisual cataloging records created by the LC Processing Services Department since 1972 were also added to the online system. Using these records, however, requires some orientation as the logic of the searching is not obvious. There is, for instance, no distinct MBRS file. MBRS items (except musical recordings that are found under the heading, music) are included in the AV file along with the tens of thousands of records from the Prints and Photographs Collection. Once you've found titles, some discerning reviewing is necessary to separate MBRS material from that of similar titles elsewhere in the library.

LC staff will help you learn the online system, however, and once you've mastered it, the system makes finding recently acquired materials much easier. As time goes on, earlier materials are will also become available through this automated system. The major advantage of this system over the Film and Television Catalogs is the availability of limited subject searching. For many (if not most) researchers, it is nearly impossible to overemphasize the value of this quality. You must remember, however, that most materials included in the audiovisual catalog are not in the LC. You'll need to carefully look at each data entry to identify which items are held by the LC.

Many universities have available the catalog information regarding educational films and filmstrips (under the heading, Audiovisual Materials) that has been part of the LC's National Union Catalog since 1951. Beginning in 1983, the publication format was changed to microfiche. Note, however, that budget limitations have just ended that AV cataloging

service.

Other useful online searching possibilities include the Nitrate Tracking System which tracks of the holdings and preservation processes for LC nitrate film holdings. This is an inventory control system, not a library cataloging system, but it is the only source for finding recently made safety film copies. Staff will help you with answering questions about whether the film you'd like to see is available for viewing. Nothing other than title can be used in this system.

In addition, the Copyright Office History Monograph file can be used to find whether LC has received particular titles. This includes works registered since January 1, 1978 and references all new copyrights or renewal of copyrights for works other than periodicals.

Copyright

It comes as a surprise to many LC users that items acquired as copyright deposits, most of the collection dating after 1942, are generally not copied by the Library. To counterbalance the dismay of many when they learn of this restriction, it is worth noting that a substantial number of later films have been acquired from other sources, such as 20,000 plus titles from the American Film Institute. These may be duplicated at the cost of having it done in a commercial laboratory, but you must have written permission from the copyright holder or proof that no copyright exists. Sometimes permission from a donor is also required. Information in the LC catalogs does not indicate whether or not a film is an AFI deposit. If you have the appropriate copyright approvals and if it does not disturb others in the viewing room, it is possible for you to tape or photograph (using your own equipment) while viewing.

Information regarding copyright searches may be obtained from the Copyright Office, Library of Congress, Washington, D. C. 20559. The Copyright Office publishes booklets describing what materials are copyrighted and how one does so. Of special interest here is the circular, "How to Investigate the Copyright Status of a Work," and "Copyright Registration for Motion Pictures Including Video Recordings."

The handout included in Appendix A describes the titles of a several of the printed catalogs to LC holdings. Be sure to check these against your library's reference holdings. These are highly useful finding aids, especially if you want to know of the LC has noncopyright titles so they may be duplicated. Especially useful is the list of AFI holdings as of September 1977 and the United Artists collection, The Catalog of Holdings: The American Film Institute Collection and The United Artists Collection at the Library of Congress. Also useful is a book edited by Kathleen Karr discussing the AFI collection is also available, The American Film Heritage: Impressions from the American Film Institute Archives. The copyright date is 1972. You'll probably want to be sure your library reference department has both of those. The AFI catalog is virtually a necessity as AFI films are integrated, by title, into LC catalogs.

Viewing or Copying Materials

Once users have identified the materials they are interested in, they can make appointments to see the materials or arrange for having copies made. Details on these processes are available in another handout from the Division, reproduced here as Appendix B. Again, the use for scholarship is emphasized. Students, including graduate students, may use the materials, but are requested to have endorsement letters from their professors. I've

never been asked for any identification, but perhaps my obvious age leads staff to conclude I actually am doing research. If what you want is copies of materials, you are referred to the Public Services Office. Estimates of costs will be made, after you have identified specifically (by title) what you want. No duplication request will be processed without the necessary copyright permissions. In determining what permissions are necessary, you can count on help find finding to whom you must make requests, but you almost have to be in the room to get that help. If you are trying to do this from a remote location, it will be a rare circumstance that anyone does the search for you. If you don't know the copyright holder, or can't use the procedures indicated by the Copyright Office by mail, you must spend time in town doing the work or hire a free-lance researcher.

If what you want is to look at the materials, you may do so, but both because of staff time and storage in remote locations, materials are not immediately available for viewing. Three days is the soonest you can count on getting something to look at and it can take longer. Counting on a week's delay is safe, so again the need for advance planning is clear. Longest delays are for looking at older materials, especially those in 35mm.

The Film and Video Collections

Humphrys describes the MBRS video & film collections in four groups: the Copyright Collections; Non-Copyright, Non-AFI Collections; Television. Remembering that these categories will be of only marginal help to you in finding titles, you may find the following summary of Humphrys' description of the range of the collections useful.

It is useful also to remember that the LC is not where you will find

materials that were U. S. government productions. While a few of these items are in some of the specific collections, most of these materials are in the National Archives, about which I've added some comments at the end of this paper.

The Copyright Collection Including AFI Holdings

Regarding the Copyright Collection, it is first important to know that not every item copyrighted is in the library (a statement equally true of the recorded music collection). Thus, if you were to work from the copyright catalog, a publication issued by the Copyright Office, you would find it "a list of possibilities," not "a match to MBRS holdings." The collection is extensive, however. In recent years, 7,000-8,000 titles have been added annually. The collection includes a sizable number of primetime television entertainment series since 1949, but almost no talk shows and few game shows.

Among theatrical newsreels, 12 issues of Movietone News for 1942-43 are available, as are scattered issues from 1950, and 1956-57. News of the Day holdings include newsreels from 1941-49, 1952-53, 1956-57 and a complete run from 1957-68 (3-6 for 1942 and 1952; more from the mid-1940s). MBRS has scattered issues of Paramount News for 1942-45 and 1955-57 and of Universal Newsreel for 1942-45. Nearly complete runs of Universal Newsreel are held for 1946-54, 1957-58 and 1960-67. (See section later in the paper about the National Archives holdings.)

The founding of the American Film Institute in 1967 led to a major effort at preserving films. The AFI did not create physical facilities for film preservation, but assumed the role of catalyst to preservation, depositing collected films (now including television programs) in existing

archives, primarily the LC. Many, perhaps a majority, of the 20,000 plus titles thus added to the LC collection are original nitrate negatives and masters from the major studios, Columbia, RKO, and Universal.

From television news (not including specials or documentaries, which are listed separately by title in MBRS catalogs) much is available for recent years. ABC's Evening News is nearly complete April 1977-present and some issues of Nightline beginning in 1987 are available. Nearly all CBS news programs have been registered since January 1975. No NBC News programs are held. (See below regarding other NBC television programming.) The only "early" television news available is a noncopyright deposit of Douglas Edwards With the News from CBS that includes 40 issues from September 26th through November 11, 1960.

In addition, many descriptions of film and video productions are available. Since 1912 to copyright motion pictures deposit of a production description has been required. Thus, for motion pictures and television programs you can find descriptions of varying detail for copyrighted works. The descriptions range from one sentence to a full dialogue and cutting continuity and are in the Motion Picture and Television Reading Room, arranged by copyright registration number.

There are approximately 3,000 titles spanning 1894-1914 in the LC paper print collection. The originals are not films, but contact prints of the films on photographic paper. Many of the earliest of these are sample frames from each work, including the very first, "Fred Ott's Sneeze," registered at Edison Kinetoscopic Record of a Sneeze. All 3,000 of the paper prints have been rephotographed onto 16mm celluloid and are cataloged in the book by Kemp Niver described in Appendix B. Note that an earlier

edition of this catalog (copyright 1967) was also published, and if your library has only that, have them order the 1985 edition. It is much more complete. At the same time, Humphrys recommends that libraries with the earlier edition not discard it, because it is arranged by genre and thus many scholars find it more usable.

Among the 3,000 titles in the paper print collection are comedies, dramas and actualities--events such as coverage of the Spanish-American War, the Russo-Japanese War (with some "reconstructions"), the Boxer Rebellion, international Fairs and expositions in Buffalo, St. Louis and Paris; the America's Cup and some auto races. Images of fire equipment, trains, mass transit, cities, historical figures are included, as are some early advertising films. Scholars interested in early filmmakers or techniques or producers wanting images from the past will find this collection of great value.

If you are interested in the story of the paper print conversion project, see Kemp R. Niver, "From Film to Paper to Film," The Quarterly Journal of the Library of Congress, Vol 21, October 1964, pp. 249-64. Paul C. Spehr's "Some Still Fragments of a Moving Past," The Quarterly Journal of the Library of Congress, Vol 31, January 1975, pp. 33-50 describes the Edison films in the collection.

Among the AFI collections, mentioned earlier, is a group of films with all-Black casts, originally intended for Black audiences. There is a steady demand for such materials, so the MBRS has compiled a brief list of its holdings, but you should be aware the list is narrowly defined and cannot be considered a comprehensive index of the Black-interest films held by the LC. Other items in the AFI collections that may be of interest are

the films of Lee DeForest, an early experimenter with sound on film; and films by Georges Melies an early and inventive French filmmaker. Of interest if you're pursuing his work is the fact that his films are in the Film and Television Catalog by title, but a description of the holdings is in the Reading Room subject file for Georges Melies.

Non-Copyright, Non-AFI Collections

A wide variety of films, most of which may be duplicated with permission, is available through these non-copyright, non-AFI collections. Four hundred fifty-six titles from the collection of George Kleine covering 1898-1926 span all genres and include a number of European productions. Reference prints and printing negatives are available. A catalog to this collection, The George Kleine Collection of Early Motion Pictures in the Library of Congress: A Catalog, is identified in Appendix A. Kleine's business correspondence and records are in the LC Manuscript Division.

In 1949, the United Artists Corporation donated surviving preprint material for approximately 3,000 films from the pre-1949 film library of Warner Brothers. This collection, which is cataloged in the AFI catalog named above, includes no United Artists films, has 50 silent features from 1913-1930, 750 sound features from 1927-1948, 1800 sound short subjects from 1926-1948, and 400 cartoons. The collection also includes nearly 200 sound features released by Monogram Pictures Corporation and a number of Popeye cartoons released by Fleischer Studios. This collection is nitrate negatives and masters, not all transferred to acetate stock, which limits accessibility. The LC has acquired 70 16mm prints of well known feature films, many of which are television prints with poor picture quality and some of which are edited. It may also be of interest that United Artists

donated 16mm prints of most of the Warner Brothers and Monogram films to the Wisconsin Center for Film and Theatre Research.

The only other collection of early film that is in a published catalog is entirely actuality and focused on the life and times of Theodore Roosevelt. This collection includes 381 titles collected in the 1920s and 1930s by the Theodore Roosevelt Association. These films became property of the National Park Service when Roosevelt's New York City birthplace became a national historic site and in 1967 were given to the LC. The catalog to this collection, The Theodore Roosevelt Association Film Collection: A Catalog, is described in Appendix A. Additional information about this collection is in "T.R. on Film," by Veronica Gillespie, published in The Quarterly Journal of the Library of Congress, Vol 34, January 1977; and "The Theodore Roosevelt Association and the T. R. A. Motion Picture Collection," in the Theodore Roosevelt Association Journal, Vol 2, Winter/Spring 1976.

Humphrys describes in some detail several smaller collections have been donated to the LC. These include the Gatewood W. Dunston collection, material related to the popular cowboy star William S. Hart; the Edison Laboratory collection, safety film reproductions of films at the Edison Laboratory in West Orange, N.J. when it was designated as a national historic site; the Harmon Foundation collection, educational films from the late 120s to the 1940s (some of which are also at the National Archives); the Eastman Teaching Films collection, classroom films from the late 1920s and 1930s some of which are accompanied by study guides; the Margaret Mead collection, a number of 16mm films shot by Mead and Gregory Bateson as part of their fieldwork, most of which are unedited and not all of which have

been inventoried; the Public Archives of Canada/Dawson City collection, a group of early U.S. produced theatrical films that were unearthed from a Yukon swimming pool where they had been discarded after use (since few films were returned from this far end of the film distribution chain). As the Yukon cold retarded the nitrate film deterioration, the films were in remarkably good condition when found during the restoration of Dawson City in 1978. For the story of the films' discovery and rescue, see Sam Kula's "There's Film in Them Thar Hills!" American Film, July/August 1979. The Canadian produced films in this find are in the National Archives of Canada, Moving Image and Sound Archives.

Library of Congress holds a number of foreign films, confiscated from Germany, Italy and Japan at the end of World War II. Part of these are in the National Archives, part at the LC. The LC has worked with German, Italian and Japanese archivists to return some of the original nitrate prints in exchange for 16mm viewing copies.

The German collection contains about 1,000 silent and sound features from 1919-1945; over 1,000 newsreels, including Die Deutsche Wochenschau (Sept. 1939-March 1945); and many education, entertainment, documentary and propaganda shorts. The Italian collection is small, containing 40 features from 1934-1940, 275 Istituto Luce newsreels from 1938-1943, and 100 Luce shorts from 1930-1943. The Japanese collection contains 200 features and 700 educational, documentary and propaganda shorts from the 1930s and early 1940s. It also includes newsreels, Asahi News (1935-39), Yomiuri News (1936-40), and Nippon News (1940-45). A set of title cards has been made for this collection, but Humphrys notes that these titles are not always accurate. She identifies two useful reference aids for these films: an

issue-by-issue list of headlines in both Japanese and English for Asahi News and English summaries of Nippon News.

In 1963 the copyrights for these films were returned to their original owners (or successors) with LC retaining screen privileges and custody. Thus, most requests for duplication of these films will be referred abroad.

Another interesting group of foreign films is the 527 reels of 16mm film in the Embassy of South Vietnam at the collapse of that government in 1975. This group includes a variety of documentaries, some in English and more than 400 newsreels, probably all in Vietnamese. Access to this collection is limited. Reading Room subject files include the collection inventory, and a list of videotape copies (which are the items that may be viewed). "South Vietnam's Film Legacy," by Sarah Rouse, in 1986, Vol. 6, pp. 211-222, of Historical Journal of Film, Radio and Television includes information about the collection.

Television Collections

The NBC Television collection is LC's largest individual set of television holdings. It includes entertainment and documentary programs broadcast, preserved and for the most part produced by NBC dating from the beginning of network television in 1948 through 1977. About 50 percent of these programs are on kinescopes, the rest were produced on film prior to broadcast. MBRS holds mostly picture negatives with separate sound tracks. To view these items, 3/4" videotape copies must be made, requiring 3-4 months lead time. Many documentary materials and some of the entertainment programs are being held in New York pending NBC's completion of new masters, so seeing these materials can take even longer. Moreover, since identification of which programs remain in New York is via the packing list

(see below), be prepared for possible difficulty in gaining the access you want.

A major advance in accessing the MBRS television holdings was the recent publication of Three Decades of Television: A Catalog of Television Programs Acquired by the Library of Congress, 1949-1979 by Sarah Rouse and Katharine Loughney. This publication, available through the U.S. Government Printing Office at $51.00 is another item your library reference department should own. Excluding commercials and news programs, this publication draws together just what the title implies, LC television holdings from the first, a 1949 "Hopalong Cassidy" feature edited for television through December 31, 1979. Nearly 20,000 entries provide synopses of about 14,000 fiction and nonfiction programs. Entries indicate genre and (broadly) subjects, cast and production credits, copyright and telecast information. The majority of programs included are those received as copyright deposits, but items from the gift collections are included as well.

Beyond knowing what the Library has available and providing exact titles to aid a scholar's program identification process, however, the new publication has not solved the problem access to the NBC television collection. Identifing what programs are in Washington is through a photocopy of NBC's alphabetical packing list, arranged by program or series title, primary performer, or other key identification word. There are also microfiche copies of NBC's Program Analysis File but until materials has previously been identified, copied and placed in the MBRS shelflist, access not available. The NBC collection has been temporarily closed while the MBRS staff completes an inventory of the materials. Once the material is

inventoried, information about it will be included in the computer catalog, but for the moment, NBC materials not previously added to the LC catalog are not accessible.

Another major collection consists of the programs of National Educational Television (NET) dating from 1955-1969. As NET became PBS (Public Broadcasting Service) in 1969, a few of the programs are PBS productions. Much of this material is preprint, meaning that the three-four month waiting period may also apply to seeing these programs. In addition, since these are three different collections, three different finding aids must be used. A few 16mm prints, over 550, were obtained from NET's Michigan general distribution center in 1965-67. This group is in the Film and Television Catalog and includes the Chicago station WTTW's 14 programs from 1957 that provide German language instruction; Vanderbilt & Notre Dame Universities' 60 programs in 1964 on The Nature of Communism, and WGBH Boston's 20 1960 programs teaching music appreciation, Two Centuries of Symphony.

Another set of 1,019 instructional films came from Indiana University, a distribution center for NET. Access to these films is by title, using an inventory card file and list. Some of these titles overlap the group from the Michigan distribution center, and the Indiana list would probably only be used if one were interested in what came from that particular distribution center because the Indiana collection is included in the NET Inventory. The NET inventory includes the films from Michigan and Indiana and a third group of NET titles, those which came from PBS in 1984 when its archives program was reduced.

Smaller television collections are also at the LC. Many titles of

Meet the Press were donated by its long-time producer Lawrence E. Spivak and are cataloged alphabetically by guest under Meet the Press in the Film and Television Catalog. Extensive documentation related to the programs is also available. 550 kinescopes (November 1948-1968) of the Original Amateur Hour were donated in 1970 by Lloyd Marx. Eight are pre-1951 programs. Card entries in the Film and Television Catalog list Original Amateur Hour holdings chronologically and do not identify contestants. Both these collections are included in the Rouse and Loughney catalog.

Related Collections in the Library of Congress

Recorded Sound

Many communication scholars will be interested in the collections of the sound recording collection of MBRS. The MBRS is responsible for acquisition, preservation and servicing for reference purposes of the Library's sound recordings, including radio programs and music. Research in sound recordings or radio is conducted in the Recorded Sound Reference Center of the Performing Arts Reading Room, first floor of the Madison Building.

Until 1972, the Library's sound recordings were acquired by gift, exchange or purchase. Beginning that year, records came within provisions of the copyright law, and many were deposited for copyright protection. As a result, the archives have burgeoned since that time, but earlier items are still being added. Items from the collection that will be of interest to communication scholars include (but are not limited to) the following:

- - **The Berliner Collection.** Recordings representing the Berliner Gramophone Company, which invented and introduced the disc recording. Earliest item is dated 1892.

- - **Raymond Swing Collection.** Several hundred radio news commentaries of 1941-1946.

- - **OWI Collection.** About 100,000 acetate discs representing the broadcasts of the Office of War Information, 1942-1945. Includes materials in all Western European languages and some of the Far East.

- - **U. S. Marine Corps Combat Records.** About 2,500 recordings of 1943-1945 from Guam, Okinawa, Saipan, Iwo Jima and other Pacific locations. Interviews with men returning from combat, eyewitness descriptions of action.

- - **House of Representatives Debates.** Audio recordings of the House of Representatives proceedings since 1979.

- - **Armed Forces Radio and Television Service Collection.** Over 200,000 radio programs broadcast to U. S. armed forces personnel from 1942 to the present. Includes both network commercial broadcasts and original AFRTS programs.

- - **National Broadcasting Company Radio Collection.** Over 175,000 discs of NBC radio broadcasts between 1935 and 1970. Because items in the collection are available only after they have been tape recorded as part of the LC preservation program, not all are available to the public, but the collection does include over 20,000 hours of materials.

- - **National Public Radio Collection.** Cultural programming broadcast by NPR. Tapes transferred to the LC annually, approximately five years after broadcast date. Does NOT include news and public affairs programming, which is housed at the National Archives.

- - **Archive of Recorded Poetry and Literature.** Several thousand recordings of authors reading their own works, both in recording studios and from

readings in the Coolidge Auditorium of the LC.

It is discouraging to learn that most of the sound recordings are not fully cataloged. There is a printed card catalog for sound recordings and a card index for many of the uncataloged items. Since 1984 the LC online catalog began including sound recordings. Since 1978 many of the items deposited through copyright are also in the online catalog. The Reference Center also houses a large number of other finding aids.

In addition, the following reference tools may be useful and you may wish to see that your library reference department owns them.

The Rigler and Deutsch Index. A union catalog, on 16mm microfilm of the 78 rpm discs held by five U.S. libraries, including the LC.

Music, Books on Music, and Sound Recordings. Lists the recordings that have been fully cataloged and for which the Library's Special Materials Division has issued catalog cards for sale to libraries.

Radio Broadcasts in the Library of Congress, 1942-1941. Chronologically arranged index of LC holdings.

As with other Library collections, these materials are available for scholars' use. Appointments must be made for listening. Appendix C identifies the guidelines for listening to recordings. Some of the holdings are for sale, and those not restricted by copyright, performance rights or donor restrictions may be copied. The person requesting a tape copy is responsible for checking copyright restrictions. Inquiries regarding purchase or copy of specific items should be directed to the Public Services Coordinator, Motion Picture, Broadcasting and Recorded Sound Division, Library of Congress, Washington, D. C. 20540.

Prints and Photographs Division

Although most of the 30 million items in this Division will not be of particular interest to communication researchers, some items will be.

These visual materials include documentary and master photographs, popular and graphic art, and posters. The documentary photographs date from 1850 and bring faces to a wide variety of people and situations. A notable recent use of these materials was Ken Burns' recently aired Civil War documentary. Similarly important images are included in the 4,000 images by master photographers, a collection spanning the history of photography. Among the 70,000 American and foreign posters are items of war and peacetime political and commercial persuasion. Subjects are diverse, including items about war, politicians, travel, theatre, circuses, books, magazines, and dozens of other topics.

Many items are available for reproduction. The pages in Appendix D describe the possibilities, procedures and prices for such photoduplication.

The Archive of Folk Culture

This is a collection of the American Folklife Center, and is found in the Jefferson Building. The Archive of Folk Culture is, for all practical purposes, the national folklore archive. Created in 1928 as the "Archive of American Folk-Song," it had the purpose of maintaining a national collection of documentary manuscripts and sound recordings of American folksong. Throughout its lifetime, however, the scope of activities has broadened, and though folksongs remain a major focus of the collection, it now includes manuscripts, photographs, and film and video documentation of folk culture. With the growing interest of communication scholars in the relationships between culture and communication, this archive will become increasingly important to our field.

The collection includes over 30,000 hours of recorded interviews,

ceremonies, rituals, celebrations, etc. The materials represent individual and team efforts to record the life of communities in Appalachia, the South, Chicago's ethnic communities, Nevada's cattle country, and New Jersey's pinelands. These recordings were also important in Ken Burns' Civil War documentary. The Native American collections are strong. They begin with the earliest field recordings made anywhere, the 1890 cylinders of Passamaquoddy Indians, and include thousands more. Many of these recordings were part of the WPA projects of the 1930s; many are recent efforts at developing an oral history.

This archive produces for sale a number of publications: sound recordings, reference and finding aids, ethnomusicological bibliographies. A catalog of materials is available upon request to Archive of Folk Culture, Library of Congress, Washington, D.C. 20540.

Related Collections in Washington, D.C.

Pending your opportunity to peruse a copy of Footage 89, you might find interesting a brief summary of other sound, film and video archives in the Washington metropolitan area. I can't possibly list everything here, but will briefly identify sources.

Most obvious, and probably most useful to communication scholars, are the collections at the Smithsonian Institution and the National Archives. The former has extensive cultural and political materials, including a fairly recent center for the study of advertising. The latter, officially the National Archives and Records Administration, is known to most of us as where we saw the original documents of our nation's founding, the Declaration of Independence and the Constitution. But it has far more. Its Motion Picture, Sound and Video Branch is the government repository for

materials created by and for all federal agencies.

When you consider the range of federal agencies and their necessity to communicate with each other and the public, you can imagine the resources for the study of communication to be found in the National Archives. The range of materials is almost mind-boggling. Just as a for instance, the 22,437 items from the Office of the Chief Signal Officer, covering the years 1909-1964, include pre-World War I films about the development of flight, construction of the Panama Canal, the wars of that period, presidential inaugurals, the Hindenburg disaster. Or, another example, in the Department of Labor collection are 100 television items, ABC documentaries from 1960-68, CBS programs of Face the Nation and Washington Conversation, the NBC Today Show. A gift collection includes 15,000 reels of unedited footage from the March of Time, 1935-1951. Items in the Office of Presidential Libraries have records from 1969-1975 from the Nixon Administration. Recall, as well, that NPR news programs and most of the nontheatrical films in the captured enemy collections mentioned above are at the National Archives. And, unlike much of the Library of Congress collection, most of the materials in the National Archives materials are available for rental, preview and purchase. Such arrangements are not made through the National Archives, however. There is a National Audio Visual Center through which all U. S. Government produced materials are available.

Finally, I want to be sure, even though it is only partly in D.C., that you know about another great source for film about politics, government and public affairs--C-SPAN. You're probably aware of the Purdue University Public Affairs Video Archive, but if you're not, you'll want to learn about it. This archive has the C-SPAN coverage of the House of

Representatives since 1979, and Senate hearings since 1986, along with a vast number of other resources. If your library doesn't already subscribe to the catalog of this collection, you'll want to be sure it does so. The Public Affairs Video Archives now have an Academic Consortium through which institutions will receive all catalogs and be able to borrow 25 tapes annually with no additional charge. Additional tapes are quite inexpensive ($15.00 to rent and $10.00 for purchase after rental). For more information, have your library contact the Director, at The Educational and Research Archives of C-SPAN Programming, Stewart Center, West Lafayette, IN 47907, or at PAVA@PURCCVM.BITNET.

C-SPAN and the Purdue Archives offer much individual assistance to educators as well. The publication UpDate, which is available to educators at reduced rates, lets you know what will be on C-SPAN when. C-SPAN has a liberal copyright policy, encouraging the copying and use of materials. If you want to know at what time an event that was originally broadcast when you did not tape it, an 800 number is available to answer such questions. Currently that number is 1-800-523-7586. A communication network has been developed for educators. It includes a newsletter and three times a year seminars are held at C-SPAN to help educators learn how to use this resource. Individuals can purchase tapes at quite inexpensive rates. If your library doesn't have the catalog I referred to above and you need information about a purchase of tapes of particular events, another 800 number is available to provide that information, 1-800-423-9630.

This paper has gone on far too long, but Washington is a such a treasury for film and video resources that I believe a few more lines are essential. Beyond the places I have named, this area is a (if not the)

major U.S, center for trade associations and lobbying groups. We have, citing only a few of hundreds, national or regional headquarters for two NRAs (National Resturant and Rifle Associations), the National Right to Life, the National Alliance for Abortion Rights, the National Parks and Conservation Association, the Chamber of Commerce of the U.S., the National Association of Manufacturers, etc., etc., etc. ad nauseum. And none of that mentions the many political consultants headquartered here. Whoever has a goal to influence public policy has an office in Washington; and almost all of them have film and video materials they have used. Consult a trade association directory, or a directory of the national organization of association executives; look carefully at Footage 89. You'll find resources you may not have dreamed were concentrated in this area.

For the study of theatrical film, outside the historical items at the LC, you can probably do better in other places (e.g., New York, Los Angeles). But, depending on your particular interest, few places have more to offer in examples of recorded sound, film and television used to persuade, whether for political or commercial ends. What better place to spend your next sabbatical?

APPENDIX A

THE LIBRARY OF CONGRESS

WASHINGTON, D.C. 20540

MOTION PICTURE, BROADCASTING
AND RECORDED SOUND DIVISION

Our Division is frequently asked whether we provide stock shots or newsreel footage. As an archive, we are primarily concerned with the preservation of our 100,000 motion pictures and television programs and with making them available for viewing in the Library for scholarly research. With the strictest attention to our legal and archival responsibilities, we may be able to copy certain items in our custody. Two basic conditions limit our usefulness to those seeking stock shots or newsreel footage: 1. we copy whole reels only; 2. most of our collection is accessible solely by title and we do not provide subject research.

We do not duplicate films acquired as copyright deposits. Most of our collection dating from 1942 to the present falls into this category. Films acquired through sources other than copyright may be purchased, although their availability depends on several factors, including their preservation status, restriction by copyright or donor, and the uniqueness of the Library's film material.

Duplication of these latter films, such as those acquired through the American Film Institute, requires written permission from the copyright owner or proof that no copyright owner exists. In some cases, permission from the film's donor may also be necessary. Potential purchasers are responsible for obtaining these permissions and for having copyright searches made. (Information on copyright searches may be obtained from the Copyright Office, Library of Congress, Washington, D.C. 20559; 202-707-8700.) If the Library's film material is unique, purchasers may also be required to pay for the making of printing material, to be retained by the Library, in order to protect preservation masters.

The American Film Institute has published a list of their acquisitions as of September 1977. The Catalog of Holdings: The American Film Institute Collection and The United Artists Collection at the Library of Congress may be purchased from the A.F.I., Archives Department, Kennedy Center, Washington, D.C. 20566; the price is $5.00 (prepaid).

Many historical films from the period ca. 1894-1915, including a wide variety of fictional and actuality films, are the most accessible of the films that may be copied. Most are free of copyright restriction, and three catalogs describing these films are available, each with subject indexing:

89-L-10 (rev 9|86)

BEST COPY AVAILABLE

Early Motion Pictures: The Paper Print Collection in the Library of Congress, by Kemp Niver. (Washington, D.C., Library of Congress, 1985). This catalog, which may be purchased from the Superintendent of Documents (Government Printing Office, Washington, D.C. 20402, order #030-001-00110-5; $24.00) or in person at the Library's Sales and Information Counter, Thomas Jefferson Building, describes some 3,000 films made between 1894 and 1915.

Some libraries may still have only the previous edition: Motion Pictures From the Library of Congress Paper Print Collection, 1894-1912, by Kemp Niver. (Berkeley, University of California Press, 1967.)

The George Kleine Collection of Early Motion Pictures in the Library of Congress: A Catalog. (Washington, D.C., Library of Congress, 1980). This catalog, which may be purchased from the Superintendent of Documents (Government Printing Office, Washington, D.C. 20402; order #030-001-00088-5; $15.00), describes 456 motion pictures produced between 1898 and 1926.

The Theodore Roosevelt Association Film Collection: A Catalog. (Washington, D.C., Library of Congress, 1986). This catalog describes 318 films relating to the life and career of Theodore Roosevelt and may be purchased by mail from the Government Printing Office (order #030-001-00113-0) or in person at the Library's Sales and Information Counter for $12.00.

We have no standard price list; costs are based on the charges made to the Library by commercial film labs. For information about the costs of specific items, contact the Public Services Coordinator, M/B/RS, Library of Congress, Washington, D.C. 20540; 202-707-5623. For further information about our holdings and to arrange screening appointments, contact a Reference Librarian, M/B/RS, Library of Congress, Washington, D.C. 20540; 202-707-1000.

Motion Picture, Broadcasting
And Recorded Sound Division
THE LIBRARY OF CONGRESS
Washington, DC 20540

GUIDES TO AUDIOVISUAL MATERIALS

Audiovisual materials are available from public libraries, university audiovisual centers, free loan organizations, and companies that have obtained the rights to rent or sell them. This selective bibliography is intended to help the user of 16mm films and videotapes identify the distributor of a specific item or find out what films are available on a given subject.

Most of these publications list films by title and give additional information on content or source; many also provide subject indexes.

THERE IS NO SINGLE PUBLISHED OR UNPUBLISHED LIST OF ALL FILMS AND VIDEOTAPES MADE OR IN DISTRIBUTION. Each of the items on this bibliography serves a particular function, and the user is urged to become familiar with them.

Many of these publications should be available in local public and university libraries.

1. CURRENT EDUCATIONAL MATERIALS

Library of Congress Catalogs. National Union Catalog. Audiovisual Materials.

The Library of Congress began issuing printed catalog cards for educational films and filmstrips in 1951, using data supplied primarily by producers and distributors. Coverage has been expanded to include transparencies, slides, kits, and videorecordings. Since 1972 film cataloging records have been included in the Library's MARC (machine-readable catalog) data base.

In addition, book catalogs reproducing this information and including detailed subject indexes have been published in the Library's National Union Catalog series with various titles, most recently Audiovisual Materials (quadrennial cumulations through 1977; annual volumes, 1978-1982).

In January 1983 the publication format was changed to microfiche, issued quarterly, and providing a full record register with separate cumulative indexes by title, subject, name, and series.
(NOTE: The January 1984 issue also contains all the pre-1983 MARC records.)

Please note that this publication does not represent the motion picture collections in the Library of Congress.

Details concerning subscriptions to the microfiche, printed cards, or computer tapes may be obtained from:

NUC Desk, Customer Services Section
Cataloging Distribution Service
Library of Congress
Washington, DC 20541
202/287-6171

NICEM (National Information Center for Educational Media) Indexes
P.O. Box 40130
Albuquerque, New Mexico 87196
800/421-8711 (NM: 505/265-3591)

In 1964 NICEM was established at the University of Southern California to develop a data base of information on audiovisual media. From this data base NICEM compiled and published lists of available materials, including subject guides organized by broad categories, in new editions every three or four years. The indexes also are available on-line through Dialog Information Service.

In 1984 NICEM was purchased by Access Innovations, Inc., which has begun to issue revised and updated editions of the indexes. Out-of-print titles have been dropped, and company addresses have been brought current.

NICEM indexes currently available are:

Index to 16mm Educational Films. 8th ed., 1984. 4 vol. (book or fiche)
Index to Educational Video Tapes. 6th ed., 1985. 3 vol.
Index to Educational Audio Tapes. 5th ed., 1980.
Index to Educational Overhead Transparencies. 6th ed., 1980.
Index to Educational Records. 5th ed., 1980.
Index to Educational Slides. 4th ed., 1980.
Index to 8mm Motion Cartridges. 6th ed., 1980.
Index to 35mm Educational Filmstrips. 7th ed., 1980. 3 vol. (8th ed. expected 7/85)
Index to Environmental Studies - Multimedia. 2nd ed., 1980.
Index to Health and Safety Education - Multimedia. 4th ed., 1980.
Index to Psychology - Multimedia. 4th ed., 1980.
Index to Vocational and Technical Education - Multimedia. 4th ed., 1980.
Index to Producers and Distributors. 5th ed., 1980. (sold out; 6th ed. expected 7/85)

Educational Film Locator. Of the Consortium of University Film Centers and R. R. Bowker. 2nd ed. New York, R. R. Bowker Co., 1980.

A union list of 40,000 selected films held by the 50 members of the consortium. Includes annotations, rental and purchase information, producers/distributors directory, and a subject index.

Educators Guide to Free Films. Annual (45th ed., 1985).
Educators Progress Service, Inc.
Randolph, Wisconsin 53956

An annotated guide to more than 4500 films, including information on clearance for television, but intended mainly for educational and industrial use. Annual volumes (Educators Guide to Free...) also are published for filmstrips; audio and video materials; guidance materials; health, physical education and recreation materials; home economics materials; science materials; and social studies materials.

Film File. Annual (4th ed., 1984-85)
Media Referral Service
P.O. Box 3586
Minneapolis, Minnesota 55403

A listing of more than 20,000 films and videotapes currently available for sale and rental from participating distributors. Titles are organized by subject area and indexed alphabetically. The distinguishing feature of this publication is the subarrangement (in subject areas) of titles by intended audience grade level.

Media Review Digest. Ann Arbor, Pierian Press. Annual (1973—, with semi-annual supplements).

Index to and digest of reviews, evaluations, and descriptions of feature films and all types of educational media. Includes subject and geographical indexes and lists of awards, "mediagraphies," and books. (Continues Multi Media Reviews Index, 1970-72.)

PBS Video: 1985 Program Catalog. (annual)
PBS Video
1320 Braddock Place
Alexandria, VA 22314
800/424-7963; 703/739-5380

Describes programs produced by Public Broadcasting System member stations and available for sale or rental from this central source. Includes subject index.

The Video Source Book. Professional Volume. (New editions annually; 7th ed., 1985. Supplemented by 6-month update.)
The National Video Clearinghouse
100 Lafayette Drive
Syosset, NY 11791

An annotated directory of 40,000 programs available in all videotape and disc formats. Divided into five sections: Program Listings; Main Category Index (Business/Industry, Children/Juvenile, Fine Arts, General Interest/Education, Health/Science, How-To/Instruction, Movies/Entertainment, Sports/Recreation); Subject Category Index; Videodisc Index; Closed Captioned Index; and Video Program Sources Index.

The most thorough guide available, especially for types of productions covered.

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II. FEATURES AND CLASSIC SHORTS

Limbacher, James L., comp. Feature Films; a Directory of Feature Films on 16mm and Videotape Available for Rental, Sale, and Lease. New York, R. R. Bowker Company. 8th ed., 1985.

A directory of more than 22,000 feature films available for nontheatrical use in the U.S. and Canada. However, this edition limits video sources of Hollywood features to exclusive distributors. Includes a list of serials, a director index, and index of foreign language films.

The Videotape & Disc Guide to Home Entertainment. 6th ed. Syosset, NY, The National Video Clearinghouse, 1985.

A selected list of 7000 programs of all types available to the home consumer. Includes a Closed Captioned Index, a Cast Index to 280 of the most popular stars, and a Videodisc Index.

Weaver, Kathleen, ed. Film Programmer's Guide to 16mm Rentals. 3rd ed. Albany, California, Reel Research, 1980.

Rental directory of 14,000 feature-length and classic short films, with separate sections for documentaries, early cinema, newsreels, and a selected directors index. Also contains an excellent bibliography, "A Key List of Film References." (Reel Research, Box 6037, Albany, CA 94706)

Although much of the data in this volume is now out of date, it still is virtually the only source of this information on short films.

III. U. S. GOVERNMENT FILMS

National Audiovisual Center. 1986 Media Resource Catalog. (revised irregularly)
National Audiovisual Center
National Archives and Records Administration
8700 Edgeworth Drive
Capitol Heights, MD 20743
301/763-1896; 800/638-1300

The National Audiovisual Center was established in 1969 to provide government agencies and the general public with a central information and distribution service for audiovisual materials produced by or for federal executive agencies. The Center circulates materials placed with it by federal agencies, and the Center's reference service also assists in locating materials distributed by other federal agencies.

This edition lists more than 2700 titles selected from over 8000 federally-produced audiovisual programs.

In addition to the basic catalog and supplement, the NAC also occasionally publishes lists of films on special topics, such as government and national parks. Most notable among these is "Documentary Film Classics Produced by the United States Government." (2d ed., 1982)

IV. DIRECTORIES

Audiovisual Marketplace; A Multimedia Guide. New York, R. R. Bowker Co. Annual.

A general directory of producers, distributors, production services, and equipment manufacturers and dealers; also provides information on reference books, periodicals, associations, funding sources, festivals, etc.

See also other publications in this guide; most include addresses of the companies they list.

V. SUBJECT LISTS

There are many specialized filmographies available on a wide variety of subjects, though not necessarily all subjects. They are published in periodicals, as pamphlets, and in books. Most include distribution sources. To give an idea of the variety of aids to look for, here are examples of helpful guides:

American Folklore Films and Videotapes. compiled by the Center for Southern Folklore, 1976. 338p. also 2d ed., New York, R. R. Bowker, 1982. 355p.

Catalog of Educational Captioned Films/Videos for the Deaf. 1985-86. Modern Talking Picture Service, 1985. 152p.

Dance and Mime: Film and Videotape Catalog. compiled by Susan Braun and Jessie Kitching. Dance Films Association, 1980. 146p.

Emmens, Carol A. Short Stories on Film and Video. 2d ed. Littleton, Colo., Libraries Unlimited, 1985. 337p.

Films in the Sciences: Reviews and Recommendations. Washington, DC, American Association for the Advancement of Science, 1980. 172p.

Hitchens, Howard, ed. America on Film and Tape; a Topical Catalog of Audiovisual Resources for the Study of United States History, Society, and Culture. Westport, Conn., Greenwood Press, 1985. 392p.

Klotman, Phyllis Rauch. Frame by Frame: a Black Filmography. Bloomington, Indiana University Press, 1979. 700p.

1984 National Directory of Audiovisual Resources on Nuclear War and the Arms Race. Ann Arbor, University of Michigan Media Resource Center, 1985? 55p.

Peyton, Patricia. Reel Change; a Guide to Social Issue Films. San Francisco, Film Fund, 1979. 140p.

Sullivan, Kaye. Films for, by and About Women. Series II. Metuchen, N. J., Scarecrow Press, 1985. 780p..

Tippman, Don. Film, etc.; Historic Preservation and Related Subjects. compiled for the Office of Preservation Services, National Trust for Historic Preservation, 1979. 126p.

Weatherford, Elizabeth, ed. Native Americans on Film and Video. New York, Museum of the American Indian, 1981. 151p.

Bibliographies and guides to these filmographies have also been published. A recent example is:

Sive, Mary Robinson. Selecting Instructional Media; A Guide to Audiovisual and Other Instructional Media Lists. 3d ed. Littleton, Colo., Libraries Unlimited, 1983. 330p

VI. CURRENT REVIEWING MEDIA

For listings and reviews of newer films and videotapes consult issues of periodicals, such as:

Booklist. semi-monthly.
Landers Film Reviews. quarterly.
Library Journal. semi-monthly.
Science Books, & Films. bi-monthly.
Sightlines. quarterly.

APPENDIX B

The Library of Congress
Motion Picture, Broadcasting and Recorded Sound Division

Motion Picture and Television Reading Room
Room 336, Madison Building
Washington, DC 20540
(202) 707-1000
Hours: 8:30 a.m.-4:30 p.m., Monday-Friday

GUIDELINES FOR VIEWING FILMS AND VIDEOTAPES

1. Viewing facilities, which are available without charge, are provided for those doing research of a specific nature leading toward a publicly available work such as a dissertation, publication, or film/television production. We regret that the facilities may not be used for purely personal study or appreciation, nor in ways--such as preview--that conflict with commercial distribution.

2. Graduate students and undergraduates in advanced classes wishing to screen films should first obtain letters from their professors endorsing their projects. The Motion Picture, Broadcasting and Recorded Sound facilities may not be used to make up missed classroom screenings, or to complete class assignments.

3. Each film may be viewed once by any individual. Although our viewing machines have no fast forward/fast reverse capability, they may be stopped for note taking.

4. We are unable to accommodate groups. Only the person for whom the appointment has been made may view films.

5. All viewing is by advance appointment. Waiting time varies, but those persons whose projects involve more than one or two feature films should expect a wait of one or two weeks.

6. Because many of our collections are stored in remote locations, viewing lists must be received at least three days in advance of appointments. Long lists require one week for preparation.

7. Viewing lists for films should be arranged in alphabetical order.

8. A maximum of three features, or their equivalent, may be viewed in one day. Three consecutive weeks of viewing time may be reserved.

9. Taping or photographing is permitted only with written permission of the copyright owners and/or donors. Any such activity disturbing to others in the viewing room will not be permitted. The Library does not provide equipment for these purposes.

10. Bear in mind that screening time is limited and must be scheduled. Cancellation without sufficient notice tends to prevent others from having access to the facilities. Please be considerate of others in this regard.

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September 14, 1989

Information Unit

Bebe Nave, Supervisor

Rates and procedures for Reproductions from Motion Picture Film(M/B/RS*)

1. Most motion picture film in the Library of Congress is 16 or 35mm positive. Requests are generally for one or more scattered frames on a reel. M/B/RS must mark or agree to mark the specific frames requested before an order is accepted. Customer must indicate on order form if images desired are from the actual film or still photos as the charges are dependent on the type material to be duplicated.

2. All work is done in the Photograph Laboratory and special charges are involved. A special camera set-up may be required. Charges for 8"x10" negative only are:

First exposure (frame) from reel	$ 35.00
Additional frames on same reel	25.00
Minimum charge per order	50.00

NOTE: Cost of prints are in addition to the above rates

Still photos of desired images are usually in the format of "file prints" similar to those in P&P. Charges listed on the "Custom Price List" may be applied.

3. All requests for copies from motion picture film must be reviewed by the supervisor before the order is accepted or a quotation is sent. When in doubt consult with Head, Photographic Section.

4. Order should indicate if the perforations are to be masked out or included in the print.

5. Xerox copy of order is sent to M/B/RS to prepare material for duplication Actual order is placed in box marked "Photographic Section" for pick-up by lab personnel.

6. Photographic Section will contact M/B/RS for material and lab messenger is responsible for pick-up and delivery.

*Motion Picture, Broadcasting, and Recorded Sound Division

cc: Kathy Loughney, M/B/RS
Ass't. Chief for Bibliographic Services
Head, Photographic Section

APPENDIX C

LISTENING/VIEWING ROOM INSTRUCTIONS

NOTE: BEFORE YOU MAY BEGIN A LISTENING OR VIEWING APPOINTMENT YOU MUST FORMALLY BE ASSIGNED A ROOM AT THE PERFORMING ARTS READING ROOM DESK SO THAT THE ROOM MAY BE PUT "ON LINE"; OTHERWISE, THE INTERCOM WILL NOT WORK.

When ready to begin listening, please call a Playback Technician by pressing the INTERCOM BUTTON located on the listening console panel. If your call is not answered within two or three minutes, ask for assistance at the main desk of the Performing Arts Reading Room.

When talking on the intercom, speak towards the microphone located behind the left-hand listening panel cutout, labeled "Intercom." The technician's voice will be reproduced from the speaker behind the right-hand panel cutout.

You can adjust the listening volume level by using the VOLUME CONTROL, located on the listening console panel near the intercom button. (Please note that the volume can be turned down, but not completely off.)

You can adjust the sound to your liking by using the TONE CONTROLS. There is a TREBLE CONTROL just to the right of the volume control and a BASS CONTROL just to the left. For "flat" response, set both controls at the "12 o'clock" position.

At the end of a recording or selection, or as soon as you are ready to go to the next one, contact a Playback Technician by pressing the INTERCOM BUTTON.

WHEN YOU ARE FINISHED WITH YOUR APPOINTMENT, OR ARE TAKING A BREAK, PLEASE TELL THE PLAYBACK TECHNICIAN THAT YOU ARE LEAVING.

If you are going to be using some of the same recordings at your next appointment, ask the Playback Technician to hold them for you. You must, however, schedule future appointments and submit additional request slips through a Recorded Sound Reference Librarian.

PLEASE RETURN ALBUM COVERS, BOOKLETS, ETC. TO THE PERFORMING ARTS READING ROOM DESK.

RECORDING OF ANY KIND IS STRICTLY FORBIDDEN.

MOTION PICTURE, BROADCASTING AND RECORDED SOUND DIVISION

Recorded Sound Reference Center
Performing Arts Reading Room
Room 113, James Madison Memorial Building
Library of Congress
Washington, DC 20540

Reference Center Hours: 8:30 a.m.-5:00 p.m., Monday-Friday
Listening Hours: 8:30 a.m.-5:00 p.m., Monday-Saturday
(Saturday by appointment)
Telephone: (202) 707-7833

GUIDELINES FOR LISTENING TO RECORDINGS

1. Listening facilities, which are available without charge, are provided for those doing research of a specific nature, leading toward a publicly available work such as a publication, thesis or dissertation, radio/film/television production, or public performance. We regret that the facilities may not be used for purely personal study or appreciation.

2. Scholars wishing to hear recordings must register at the Recorded Sound Reference Center as users of rare materials and present identification showing a permanent address.

3. Waiting time for listening appointments will vary according to the time required to search and retrieve an item. Commercial pressings (LPs, 45s, and 78s) and cassettes require about ten minutes to retrieve. Other formats such as open reel tapes may require 30 to 90 minutes to retrieve.

4. Instructional recordings, such as foreign language, typing, or shorthand courses are not available. Only recordings from the collections of the Library of Congress will be played.

5. Recordings may be heard a maximum of two times. Requests for cueing will be accommodated as staff time permits. Stops and starts, or backing up for repeat of certain passages are not allowed.

6. The listener may request the record notes and/or jackets. Print materials provided during a listening appointment must be returned to the Performing Arts Reading Room desk at the end of the appointment each day.

7. **COPYING OF RECORDINGS IS NOT PERMITTED AND TAPE RECORDINGS MAY NOT BE TAKEN INTO THE LISTENING AREA.** Tape copies of recordings may be purchased from the Recording Laboratory after written authorization is acquired from those who possess legal rights. For further information, consult the reference librarian in the Recorded Sound Reference Center.

8. Saturday listening is by appointment. The Recorded Sound Reference Center is closed on Saturday. Please keep in mind that cancellations without sufficient notice tend to prevent others from having access to the facilities. If cancellations, postponements, or delays are unavoidable please call (202) 707-7833 or 707-6307 Saturdays.

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THE LIBRARY OF CONGRESS
WASHINGTON, D.C. 20540

PRINTS AND PHOTOGRAPHS DIVISION
P&P #2

GUIDE TO SELECTING PICTURES

We regret that we are unable to service your recent request adequately.

The Prints and Photographs Division is an archival collection for research. It does not function like a commercial agency which customarily sends out pictures on approval. Our material is predominantly historical, and contemporary pictures usually are not available. There is no detailed catalog of our collections, and we do not prepare lengthy descriptive lists in response to inquiries nor make editorial selections of pictures.

Since our collections vary in subject, size, and degree of cataloging, it is recommended that a researcher with time and expertise be present to make a selection of our material. If you or a representative are unable to visit the Prints and Photographs Division, we can provide a list of free-lance picture researchers upon request.

Requests for specific pictures can be handled by mail when limited to ten items every six months. Accurate information is essential. The following procedures are suggested:

1) Refer to publications that illustrate your subject of interest in your local bookstores and public and university libraries.

2) Ascertain that the Library of Congress is the source of the picture that you want by checking the credits and acknowledgments in the publication.

3) Fully cite the publication in which the picture appears, i.e., the author, title, date of publication, page, and caption.

4) Enclose a quick copy of the picture that you want.

5) Describe the picture as specifically as possible, including the place, subject, date, original medium, and artist or photographer.

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THE LIBRARY OF CONGRESS—PHOTODUPLICATION SERVICE

PRICE LIST AND CONDITIONS FOR CUSTOM AND EXHIBITION QUALITY PHOTOGRAPHIC SERVICES

The Photoduplication Service's objective is to provide scholars and researchers with quality photoreproductions of materials in the Library of Congress. The regular rates provide for custom quality photographic work consistent with the characteristics of the material or negative reproduced. Prints from original negatives are made according to the best judgment of the photographer processing the order. Inasmuch as work done at regular rates cannot always conform to a variety of customer specifications, it is necessary to apply extra charges whenever specialized or exhibition quality photographic services are required.

This special rate schedule is designed for those requiring photoreproductions of exhibition quality and indicates the basic rates as well as the additional charges generally required for exhibition quality printing, processing, special paper, etc. The Photoduplication Service reserves the right to modify these rates as required by customer specifications or the nature of the material to be reproduced, and to determine delivery schedules separately for each order.

CONDITIONS AND RATES

All conditions listed on the Photoduplication Service's General Price List are applicable.

PHOTOGRAPHIC PRINTS

Black and white photographic prints (contact or enlargement on resin coated paper only) from negatives 8" x 10" and smaller are made at our laboratory specifications. Glossy prints are furnished for 8" x 10" or smaller sizes. Matte (dull) prints are supplied for 11" x 14" or larger sizes unless otherwise requested. Exhibition prints will be supplied on double-weight, fiber base glossy paper and non-ferrotyped, dried to a semi-gloss finish.

	Minimum Price for Regular Printing		*Exhibition Quality Printing*	
Paper size	From regular film negative	From glass negative	From film negative	From glass negative
8" x 10" (glossy only)	$7.00	$13.00	$26.00	$32.00
11" x 14"	10.00	16.00	36.00	42.00
16" x 20"	15.00	21.00	45.00	51.00
20" x 24" (matte only)	20.00	26.00	60.00	66.00

Prints will NOT BE RETOUCHED to eliminate imperfections existing in the negative.

NOTE: Prints from existing negatives and from copy negatives will not necessarily be identical in format or tonal values to a print on file in the Library. Prints are not made for artistic presentation unless specific printing instructions are given by the customer, and accepted by the Service, when the order is placed and special charges applied.

SPECIAL CHARGES: Copying or printing to customer specifications (e.g., cropping to delete portions of page or photograph, centering, special image or margin size, reduced print from existing neg, air drying, etc.) minimum fee added is 50 percent of negative or print price. From stereo negatives the entire image will be printed unless a cropping fee is paid.

PRINTS WITHOUT BORDER: Price is based on the next larger size print from the one ordered.

SEPIA-TONE PRINTS: (Available only for exhibition quality prints) Add 50 percent to the basic price for prints; minimum surcharge for this service $25.00

PHOTOGRAPHIC NEGATIVES from copy material

Rates are for black and white negatives 8" x 10" and smaller made from routine copy material not exceeding 36" x 40" (from books, photographs, maps, etc., not requiring special camera set-up or special handling) at our routine laboratory specifications. The Library reserves the right to furnish a positive print in lieu of a negative even though the negative cost is included in the charge. If the customer requires a negative which the Library has chosen to retain, a second negative of the same size can be made of the same item on the same order at 75 percent of the rate for the first negative.

For larger material, when a special camera set-up is required, and for printing/copying to customer specifications for size or effect, see rates for exhibition quality, special charges, and view photographs. The overall size of copy material (including border of unbound material and binding of double-page open book) determines the rate even though only part of the material will be copied.

Negative

PHOTOGRAPHIC NEGATIVES 8" x 10" or smaller $14.00

COLOR TRANSPARENCIES AND NEGATIVES from *routine* copy material not over 36" x 40" (same limitations as photographic negative—see above), basic rates:

4" x 5" ..... $25.00 each ..... minimum order for this size $35.00
8" x 10" ..... 45.00 each ..... minimum order for this size 60.00

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(Continued on next)

SLIDES 2" x 2" from routine copy material (not requiring special handling or special camera set-up, not over 36" x 40" maximum size for unbound material). Maps and similar textual material of maximum size may not provide legible reproduction of small detail. Slides are prepared on color film. Basic rates:

From unbound material, per slide	$5 00
From bound volume, per slide	7 00
Encapsulated material, handling fold-out charts in bound volumes, subject to surcharge and feasibility, minimum added per slide	5 00
Minimum charge for color slide order	15 00
Slide from black and white negative, surcharge added to minimum order for	7 00

PHOTOGRAPHIC NEGATIVES FROM OVERSIZED MATERIAL (overall size for unbound material and for double-page area of bound material)

	36" x 40" up to 60" x 80"	Over 60" x 80" up to 81" x 120"
Black & White 4" x 5" or 8" x 10"	$35 00	$50 00
Grouping Separated Materials in one Exposure Minimum Charge per part	5 00	5 00
Color Transparencies or Color Negatives 4" x 5"	50 00	75 00
8" x 10"	75 00	100 00
Color Slides	20 00	30 00

STUDIO VIEWS: Three-dimensional objects, including spines of books, raised or recessed lettering and other material requiring special lighting and camera set-up.

	B & W		Color Transparency or Color Negative		
	4" x 5"	8" x 10"	4" x 5"	8" x 10"	2" x 2"
First view of an item	$50 00	$60 00	$70 00	$90 00	$50 00
Each additional view, if no camera change is required	40 00	50 00	60 00	80 00	40 00

LINE NEGATIVES (Litho) for offset reproduction from textual and line material, including enlargement or reduction (limit 50 percent-200 percent) not to exceed image area of film, without opaqueing, and without detailed customer specifications. Overall dimensions of material limited to 16" x 20" for unbound material and 20" x 32" double-page spread of bound volumes. Larger material may be copied at reduced scale subject to surcharge and feasibility.

Rates applicable to each item:	8" x 10" negative	11" x 14" negative	16" x 20" negative
Exposure, each	$10 00	$15 00	$25 00
Opaqueing if required, each negative	3 00	4 00	8 00
Minimum charge per line negative order	25 00	35 00	35 00

DUPLICATE TRANSPARENCIES from existing transparencies (35mm slides are in 2" x 2" cardboard mounts).

	35mm to 35mm	4" x 5" to 35 mm	4" x 5" to 4" x 5"
Size (from/to)			
Rate for each copy	$5 00	$6 00	$25 00
Minimum order (separate for each size)	20 00	20 00	35 00

SPECIAL CHARGES apply to the following and similar types of material. Consult the Photoduplication Service Public Services Section for appropriate rates in specific cases.

- Brittle and deteriorating material
- Daguerreotype
- Exhibit material which requires special arrangements or which cannot be brought to the Photoduplication Laboratory
- Motion picture film, single frames therefrom
- Extremely large or heavy volumes
- Tightly bound volumes
- Maps, posters, etc., in several parts to be combined on one negative (only items originally published in one piece but later cut into several parts will be considered for regrouping)
- Slipsheeting required due to bleed-thru of text on thin paper in bound volumes
- Encapsulated items
- Items needing special handling

MINIMUM CHARGES are separate for each type of reproduction or process unless otherwise noted.

NOTE. Your request may be divided into several parts to facilitate processing. Separate shipments will be made.

RUSH SERVICE: The fee charged and completion time is contingent upon the quantity and type of work required, availability of material to be copied, and current commitments by the Service. The rush fee is 100 percent of the normal reproduction charge. Patrons must make specific arrangements with the Service for each order. In addition, there is a $5.00 per item search fee when items must be located by our reference staff.

PACKAGING AND MAILING FEES	U.S.	FOREIGN	
		SURFACE	AIRMAIL
Orders of $10 00 or less	$2 50	$3 00	$7 00
Orders $10 01-$50 00	4 50	5 25	15 00
Orders $50 01-$150 00	7 50	8 50	25 00
Orders above $150 00	5% of value	10% of value	15% of value

Effective January 1, 1989
Cancels previous issues

BEST COPY AVAILABLE